

# CONTINENTAL

REFLECTING TODAY'S CINEMA

Vol 24 No 4

FEBRUARY

35p

EDWIGE FENECH in a scene from

## 'SEX WITH A SMILE'

BRITISH  
PREMIERE  
SOON

A Grand National Presentation

INSIDE: Gore Vidal's Caligula - Network - Swap Italian Style

# FILM REVIEW

U.S.A. 71c CANADA 75c

Cinegate Films present  
**SEBASTIANE**



ATLANTIC FILMS PRESENT  
**CONFESIONS  
OF A  
DANISH COVER  
GIRL**

# CONTINENTAL FILM REVIEW

February 1977

No. 292 Vol. 24 No. 4

Continues bookshop and Newsagent sale since 1968

Page 3	<i>Beauty in Beast</i>
Page 4	<i>Royal Exchange</i> —'Boucan de Coques' <i>Fantaisie</i>
Page 6	<i>Geneviève's Catalogue</i>
Page 8	<i>Berlin Statement and Kris Krang</i> <i>System in A Box</i>
Page 10	<i>at Box</i>
Page 10	<i>Allegory of Adolescence</i> —the first film of <i>Paul Gaguergo</i>
Page 12	<i>Seven French Comedies</i>
Page 14	<i>Comme un Sun. The new Greek Cinema</i>
Page 20	<i>The new French Cinema and aspects of Childhood</i>
Page 22	<i>Ludwig</i> — <i>The God and the Passion</i> — <i>Wies Jürgen</i>
	<i>Schleswig</i> <i>Life about</i>
	<i>Ludwig</i> <i>Request from Virgin King</i>
Page 25	<i>Woman 2</i> <i>Ludwig</i>
Page 26	<i>George Humann Marks</i> a new comedy <i>'Come Play with Me'</i>
Page 30	<i>Brasstrahl</i> <i>Brasstrahl</i>
Page 31	<i>Sex Napoleons</i> and the
Page 32	<i>Summer of Forgetfulness</i> the themes of <i>Emmanuelle</i> <i>Anna</i> , <i>Jean Gabin</i> , the <i>Magnificent</i> , <i>Oliver Pyrrolle</i> <i>Franchise</i> , <i>Making Your Own Money</i> , <i>Roger Lumière</i> <i>is last article in the series</i>
Page 40	<i>The Show of <i>Laure Wertheimer</i></i>
Page 42	<i>"The Last House of</i> <i>Katherina Blum</i>
Page 43	<i>Network</i> <i>behind the scenes</i> <i>of TV</i>
Page 46	<i>New French Films</i>
Page 48	<i>Violence du Roi</i>
Page 49	<i>Curious and Curious</i>
Page 50	<i>CYR Book Service</i>

*Editor* Gordon Reed  
*An Editor* Trevor Chinnas  
*Advertisement Manager* Michael Slade,  
*Production Director* Melvyn Phillips,  
*Published By* Ealing Publishing Co  
(London) Ltd, Basing Trading Estate,  
Barking, Essex, Telephone 01-581-0055  
*Distributors* Associated Magazines  
Distributors Ltd, Basing, Essex  
*Printed in England*

A FEW WEEKS AGO the Industry Committee's session on the Film Industry passed a vote of confidence in the British short film. In its opinion the committee said, there is "a potential box-office demand for literary short films of a British character, factual and fictional provided that they are of a high quality."

From time to time these outbursts occur but rarely is anything done either to get short film-making on some regular basis of production or to get exhibitors interested in the short film as a vital means of expense rather than as a cheap way of filling up a programme with sponsored films.

What an audience has in recognition is that the short film is not the poor relation of the feature film but, in fact, is probably a more concise statement of something that a feature film takes ninety minutes to portray.

Beauty, often not only has a greater impact but also greater sensitivity, greater imagination, and it is this imaginative flight that audiences must catch as they catch a phrase like A whale around which is the afternoon—in a poem by Philip Larkin remembering holidays by the sea, or the truth, graphic expression of Martha Graham's short dance, *Lamentation*, which is as moving as a short by Léger or the early Brecht plays.

This is not whining, this is a genuine element of cinema that is not getting over to an audience. In literature there are the Little Magazines that publish the short stories, work in progress and poems of new young writers. It's time we had the equivalent in the cinema—imaginatively packaged programmes of shorts accompanied by adequate advertising and PR work.

Perhaps the new EMI International (previously the Bloomsbury Cinema), under the direction of Kenneth Reeve of Gail Film, will consider such programmes in what could be one of the most imaginative cinema concepts London has seen for ages.

Kenneth Reeve has had a long and wide experience of international production and he intends to make the EMI International not only a centre for exciting meetings and discussion (a bar and restaurant will be available and probably a club for young filmmakers and their friends) but also a link with the EMI chain so that overseas producers will be tempted not only by a London showcase but also by a wider release to follow. This will certainly help to break down that void between London premises and the regions.

Opening in Hampstead that year on the site of the old Odeon, Haverstock Hill, will be a new independent cinema, Screen on the Hill, organised by Somers Hart who gave Islington *The Screen as the Green*. Branching out into distribution Mrs. Hart intends to make the new Hampstead cinema a first-run house for a wide range of films.

Contemporary Films, who did the same thing with the Phoenix, Finchley, report an increasing success with their venture.

There's no doubt that May 1968 was a critical year for Godard and his subsequent political-mentored films churning with *Zéro de conduite* (with Goris) because not so much distance as self-indulgent and tedious.

After the Godard/Goris period, Godard set up a studio (Sonimage) in Grenoble and



made *Woman Beast*, given out in an interview as a remake of *A Boudeuse*.

In fact it's an interesting extension of his earlier work up to *Weekend* using video techniques (after three screeners in real but hampered by an almost hideous presentation with words within words).

The style does effectively penetrate the real, nitty-gritty of family life (wife, husband, two children, a grandfather) making at the same time a social criticism of undeniable effect. There is and, however, much that could be discussed to achieve a real Brechtian directness.

## SCENARIO COMPETITION

We must thank all these readers who submitted material for our scenario competition and we are pleased to announce the winner as C. Wharnsaw of 56, Alexandra Road, Grantham, Lincoln.

Real originality is distinct from "daring" themes, was either this or the ground, but our winner's work showed both a degree of originality and an awareness of what is now possible in cinema. Congratulations.

## C F R. SUBSCRIPTION RATES

2nd Class Mail—12 months £5.60

ALL OTHER COUNTRIES

Second Class Mail

12 months £5.60 USA \$11.80

ABROAD BY AIR MAIL

Europe 12 months £9.50

USA & COUNTRIES OUTSIDE

EUROPE

12 months £9.60 \$22.00

Australia, Pacific and Far East

12 months £10.50 \$34.00

All cheques, Money Orders and Postal

Orders to be made payable to

EUROPE PUBLISHING LTD

Second Class Postage Rates paid at  
New York, N.Y.

The Editor and publishers do not necessarily share  
the opinions expressed by contributors.  
Continental Film Review is read all over the world  
and it may be seen. For numerous reasons, certain  
film reviews illustrated in the magazine may not  
be in the film exhibited in any particular city or region.

# LOYAL



# EXCHANGE

Talking about his new film, *Burnt by a Scalding Passion* (Bistri a scaldante passione) director Giorgio Capitani told us:

"Today, the couple is in a state of crisis. The two working class couples in my film, are faced with a number of problems that are universal in their class. They seem to have no solution, but my characters try to solve their problems by changing partners. But the situation hasn't changed. It is only when a couple achieves maturity that any kind of solution becomes possible."

These two couples live in an imaginary village in what is known as the "Industrial triangle" of Milan.

Mike Ventura (Aldo Maccione) is a forward, ever-going man, a bit vulgar maybe, who uses his old wits to sell all kinds of domestic articles from door to door. Virginia (Jane Birkin) his wife, the mother of two fair boys, is more sophisticated, beautiful, refined, with a somber air, she nevertheless earns a living by hanging labels on the big tufts of carpets.

The other couple is the Banotti: Camillo (Cochi Ponconi), blond, with amorous blue eyes, seems to live in his own dream rather than real life. He works in a postal sorting office.

His wife, Milena (Catherine Spaak), mother of two children, comes from Enzaia and is sensual and provocative and earns money by working as the host at a domestic



Scenes from "Burnt by a Scalding Passion", starring Jane Birkin, Aldo Maccione, Catherine Spaak and Giorgio Capitani.

The monotony of their lives might well have continued but for fate causing their

parts.

In fact Camillo and Virginia are two strong-burgess on the same trail that takes them to Milan every morning.

A look, a good morning, a smile, a word, and one fine day all these things added up to an overwhelming kiss.

Love it was, but for Virginia, it was also a moral problem.

But nevertheless life became one long economic dream and their respective partners were not long in noticing.

For their part Mike and Milena find their own satisfactions in the back of the wagon, but after a time, both couples realize that a better solution is to change partners—and children.

After several months the two couples meet again at the local inn. They chat and drink together and slowly a strange phenomenon occurs. Mike is much taken by the candor and ingenuity of Virginia while Camillo is obviously bowled over by Milena's stunning beauty. Seems as though this kind of problem will never be resolved.

Of the stars, Jane Birkin and Catherine Spaak are both well known to British audiences. Aldo Maccione made a big success in the comic series of *Bersaglieri Wimpi*, *The Doll and the Gengsaw* and *Lovers of Strombazzola* with Michael Sarrazin and Ursula Andress.

Cochi (Aurelio) Ponconi comes from cabaret and TV and made his debut in the cinema with Luchino's *Heart of a Dog*, Dino Risi's *White Telephones* and Alberto Sordi's *The Common-Sense of Shame*.



# MAKING 'GORE VIDAL'S



A complicated scene on the mammoth outdoor set of Tiberius's pleasure grotto on Capri. From "Gore Vidal's Caligula" directed by Tinto Brass. A Festhouse Film International production, produced by Franco Bressi. Photo Mario Tassan.

Caligula's mistress Cleopatra (Sofia Milos) comes to give the sick Caligula a soothing massage.



With Gore Vidal's *Caligula*, filming on a grand scale has returned to Rome.

Eleven months of research and preparation preceded the start of shooting last August 2 of the bizarre but true tale of the young Emperor of Rome whose reign began benignly in 37 A.D. and ended in cruelty and violence four years later.

A film by Tinto Brass from an original screenplay by American author Gore Vidal, the epic film has an all-star cast. Malcolm McDowell, the young British actor who starred in *A Clockwork Orange*, *O Lucky Man!*, *Royal Flash*, *Arabesque* and *The Vikings* of the Damned, has the title role. Peter O'Toole portrays the 71-year-old Emperor Tiberius, Caligula's grandfather and predecessor. Young British actress Terence Ann Savoy is Drusilla, Caligula's favorite sister. Sir John Gielgud is the noble Roman Senator Nerio. English stage star Helen Mirren plays Cleopatra, Caligula's mistress. Alice Krige, Empress. Adrienne Arseny, Steiner. Gérard Majax, Lepidus. Franco Franchi and Giancarlo Badolo are among the other major players in the large cast.

★ ★ ★

Novelist, essayist, playwright, historian—Vidal has achieved eminence in many fields. Long a resident of Italy, he has always been fascinated by the history of imperial Rome. One of his first film assignments was as co-author of the screenplay of the Charlton Heston version of *Ben-Hur* in the 1950's. In 1962 he wrote a Broadway play, *Romanus*, about a Roman Emperor. In 1964 *Julian*, his historical novel about yet another Emperor,



The young Roman Emperor, Caligula, (Malcolm McDowell) with his favorite sister Drusilla (Terence Ann Savoy). From "Gore Vidal's Caligula".

# CALIGULA'

became a best-seller. About this study of Caligula, Vidal says: "It should be the first realistic depiction of the Roman Empire ever on film."

"Gore Vidal's *Caligula* is not a romanticized picture-postcard Hollywood version of Imperial Rome like *Quo Vadis*? or *The Sign of the Cross*," Jack Silverman clearly states. "The staggering public will never have seen a Roman like this—the opulence and the splendor, yes, but also the barbarism, cruelty and realism. All sets and costumes have been authenticated by international historians and art specialists."

Gore Vidal's *Caligula* has used the entire facilities of the huge Cinecittà Bear on Rome's Via Venetostrada and split it over two enormous open-air sets constructed on the city's outskirts where a more than mile-long recreation of First Century Roman streets was erected with public buildings, shops and private dwellings, as well as a huge recreation of Tibenna's pleasure groto on the Isle of Capri and of a massive Roman sports arena.

Dante Donati has designed not only the 64 statues required by Gore Vidal's *Caligula*, but also the 3,562 costumes for the principals, senators, imperial guards, soldiers, slaves, courtesans and the "peasant Romans." Malcolm McDowell alone has 26 costume changes. Each costume, of course, whether for noble or peasant, involves accessories—daggers, sandals, belts, buckles, armor breastplates and helmets, swords, spurs, jewelry, bracelets, necklaces and intricate hair styles and ornaments.

He collected specialists in particular fields from many parts of Italy. One man from Siena—the finest Italian leather work is done in Tuscany—has supervised the selection, cutting and hand-fitting to measure of the old leather used in armor and shields, and cut, shaped, sewn and made 2,000 pairs of sandals and military boots. Another has come to set glass beads and semi-precious stones into belt-buckles and headbands. A goldsmith has worked fashioning rings, carmine, necklaces, cameas, in an antique Roman style from silver and gold and the beaded wire. A celebrated Hungarian sculptor has reproduced household arms, goblets, platters, banners and statues.

Colors—white, lapis, purple, gold—the Roman favorites—have been dyed into the delicate fabrics often specially woven because materials the Romans used no longer exist today, for the many diaphanous dresses and huge headbands.

In the workshops of hair stylist Joe Cochran more than 1,000 pounds of human hair—the roughest, most durable hair for wigs anywhere in the world comes from the peasant women of Sicily—is sorted and matched. Here bizarre and exotic wigs are created and beards fashioned for the actors.

Make-up chief Giuseppe Rambelli and his assistants have also spent months over old prints and drawings of strange ancient Romans—tattooed slaves, wrinkled cretins,

deformed persons—sketching the addressees into plaster casts and duplicating them with rubber faces and body masks.

For his work with the principals, Rambelli had the free cooperation of all the stars, Peter O'Toole, for instance, whose lean, handsome, blue-eyed blond features are transformed into the diseased, corrupt 77-year-old Tibenna, spent weeks examining every existing tract of Tibenna and reproductions of his features on coins and medallions, as well as researching both in the British Museum in London and in the Library of Trinity College in Dublin. Before his day-to-day makeup sessions with O'Toole commenced—three hours under hot lights—Rambelli went to London to make and bring back a plaster "life mask" of the O'Toole head.

Special makeup and adhesive band aid only available in Italy were brought in from Los Angeles, Wales, London, Paris and even from behind the Wall in East Berlin.

\* \* \*

A visitor to the Cinecittà Bear is rubber-gated at the necessity of the settings constantly being constructed, torn down and replaced by others. First filming was on a steeply sloping area with a third of a mile long, representing the approach to the heavily guarded Imperial villa of the aged Tibenna on the Isle of Capri. The second was the vast but intricately carved red-brown marble bath in which the elderly Senator Nerva (John Gielgud) takes his bath.

To dominate the Capri approach, immense plaster reproductions of the rocks of Capri were fashioned by studio craftsmen, with a massive figure of a Roman god carved into



Peter O'Toole as Tibenna, the dying predecessor of Caligula.

them, all marvelously aged and weathered.

Another huge set was Tibenna's private pool in a rocky grotto under the cliffs of Capri. This offered the film's first glimpse of the decadent ancient as he steps out of the huge pool to greet his 25-year-old granddaughter, Caligula. 1,340 gallons of pure mineral water, changed twice daily to keep the pools clarity, was programmed, all heated to a comfortable temperature.

Casting from secondary principals down to the barefoot soldier or most ordinary slave has been done with extraordinary care by Paolo Roversi and assistant Roberto Tatti. Some 1,000 sturdy, tanned, sunbathy, long-haired Roman youths and delicate-featured full-breasted Roman girls have been interviewed, the most promising photographed.

(Continued on page 47)



Director Tinto Brass (with cigar) confers with Oscar-winning Art Director Dante Donati. Photo: Mario Turti.

# A STAR



Barbra Streisand and John Goodman starred in Frank Pierson's 'A Star Is Born', the story of a rock star who drinks too much and makes no money of an important promoter. At a concert he introduces Esther (a young singer and composer) and she makes an immediate hit. Story continues with the rising new star and the falling old one and ends in the death of John Norman in a car crash.

EVERY SO OFTEN a story turns up that is soon seen to be the very essence of some human situation and it turns up again and again in various guises over the years.

In the cinema one such story saw the light of day in 1937 with George Cukor's *What Price Hollywood?* with Constance Bennett as a star on the way up and Lowell Sherman as the director on the way down.

In 1957 David Selznick remade it as *A Star is Born* with Janet Gaynor as the successful film star and Frederic March as her husband, a star on the way down.

In 1965 George Cukor remade his original film and called it *A Star is Born*, this time it was Judy Garland as the rising star and James Mason as the director.

And now, just premiered, is a new *A Star is Born* directed by Frank Pierson and starring Barbra Streisand and Kris Kristofferson who scored personally in *All the Way* and *A Star is Born* and *The Sailor Who Fell from Grace with the Sea*.

Forty-five years separates the first and fourth film and it is interesting to examine the various treatments.

First though, common to all of them, is the seriousness with which the writers and directors deal with what are after all, the choices of achieving and living with stardom.



# IS BORN

It is never the comic Hollywood of bizarre dreams, weird and fragment stars and yes man. It is always the story of someone determined to get on by sheer talent or hard work... and always the very real bitterness of being rejected by a once warm public in the face of the increasing success of someone the rejected has helped.

In Cukor's first film, his today's adequate Constance Bennett seems hardly adequate but as the director pointed out in an interview with Gene Lambert, Constance Bennett was a glamorous star for 1936 audiences and if our concepts have changed it doesn't alter what was effective in 1936. Lowell Sherman was particularly effective as the skeptical director.

Janet Gaynor and Frederic March continued this cycle, perhaps accepting the remanifestation of Hollywood, but keeping it well within acceptance with the help of two effective performances by Adolphe Menjou as a producer and Lionel Stander as a gross agent.

With the Judy Garland film the story takes on a new dimension of reality, and it is now far too much Hollywood as fame generally, its pressures, its tragedies, that are presented.

Unfortunately to make way for the singing careers of its star, many fine dramatic moments were cut from the film—it was an excellent script by Moss Hart. It was, of course, Judy Garland's first serious role and her impact was tremendous with Mason's quiet wife being equally commanding.

Nonetheless like *The Man Who Got Away*, *Born in a Trunk*, *Somewhere at Last*, *It's a New World*, all testify to a new depth of feeling in the cliché story and a new world of contemporary popular drama.

Now, in the latest *A Star is Born*, we have the pressures, frenzies and insecurities of the rock world and the concert circuits.

Kris Kristofferson's *Sunday Morning Comes Down and We Are* and *Bobbie McKey* are modern country western classics and he and his wife Rita Coolidge are big favorites on the American concert circuits.

In this new film we have a new set of emotional confrontations. The all-too-quick rise of the popular singing star makes him more vulnerable to uncertainty and the changing roles in sexual relationships in today's society also creates his problems when the man series his parental image threatened.

In fact, it is this change of social phenomena that marks the major difference in the new *A Star is Born* and it is an example of how a classic theme may be extended and deepened by a new relationship to current social phenomena.



Kris Kristofferson as John Norman Howard. In concert. From 'A Star is Born' (Columbia Warner).



John Norman Howard (Kris Kristofferson) tries to lead a groupie from out of his past. Barbra Streisand catches them and loses her temper but, after a screaming battle of mutualisms, the two fall into each other's arms unable to deny their love for each other.

# AN ALLEGORY OF



Above: Eva Ionesco and Martin Leob in Pier Giuseppe Murgia's first film, 'Malafollenza' (Unhappy Teeth).

Right: Lars Wendel and Martin Leob in 'Malafollenza'.

THE FIRST FEATURE OF  
AUTHOR DIRECTOR PIER  
GIUSEPPE MURGIA.



# ADOLESCENCE

ONE OF THE MOST interesting writers (and now directors) of the Italian younger generation is Pier Giuseppe Morgan who, at the age of twenty, had his first novel *Day of Fire* published in 1960 which quickly became a best-seller and was a finalist in the Strega Prize. However, after much enthusiasm it was condemned and withdrawn. His second book of stories *Le mille infelicità* (selected for the Cronaca prize) was also withdrawn after two editions.

After four years, Morgan published *Al buonizio*, a vast thesis of social criticism and it was selected for the Punto prize.

It was the story of a middle-class family who made a fortune in boom days and went on to deal with the Resistance and post-war Italian democracy.

Morgan's subsequent work has been essentially political and documentary in style concluding with a projected four-volume study of *Fascism after the Resistance* of which two volumes have appeared: *North Wind* (1975) and *We will Return* (1976), the latter containing much important unpublished material on the secret between General Rodolfi-Granati and the Comi.

In the cinema Morgan began to work with

Ferreri, Masetti and Gregoretti writing scenarios, from *Genova 2000* (1968) to the award-winning *Verso il sole* (1976). He collaborated with Petrosselli on *De Bim* about infatuations, *White and Black* and he has also worked on literary programmes for TV.

His first film, *Adolescence*—an cruel fable—Morgan says is "an allegory on adolescence."

"It's about an adolescent who does not want to become an adult and tries to turn the enchanting world of childhood transforming reality into fantasy. But in this flight from reality, Fabrizio transforms his lived world into a world of violence and death in which his playmates, Laura and Silvia, become involved."

"The world of games, the green paradise of childhood losses and sexual initiation become confused in a labyrinth of no escape."

The story has two levels, one real and simple, the other symbolic and which is as true emotion. It's like a dream, but the symbolism is not very explicit and I did not intend it to be."

"It takes place during one summer, during the holidays, but where it takes place has neither name nor society."

"It relates to my early books about adolescence which were *Rebeldes*, scared and destroyed and taking up again such a violently interrupted journey one tries to make a knot that remains disturbing and uncertain."



Director Enrico Giordani has just finished *A Year at School* based on the novel of the same name by Gino Stagnaro. Stars include Laura Lora, Stefano Pecetti and Jolanda Mayadei.

Salvatore Samperi's new film is *Transavanguardia* with Renato Pozzetto, Cochi Ponzio, Enzo Totiello, Corinne Cleary and Jean Pierre Marville.

Giovanna Ralli and Luigi Proietti are the stars of Alfredo Angeletti's new film, *Longard*. Justice and perfidious overtones. It's about a convict who takes refuge in a villa and becomes the lover of a woman in high society who is an organizer of a charity organization.

Aldo Valti continues to be busy in films and is currently starring with Janis Agar in *Project Cross* directed by Giuseppe Rasetti.

New Italian films in the finishing stage include Ettore Scola's *The Big Day* starring Sophia Loren and Mirella Mastromarco, Gia Laiosa Canadian coproduction, Paolo Spirio's *A day at the end of October* starring Annie Girardot, Dino Risi's *The Bishop's Robes* with Tognazzi and Ornella Muti and Bernardo Bertolucci's *Love Story* with John Richardson and Mariana Bradford.

Films with 100 per cent Italian participation totalled 161 in 1976.

With major participation: 14 productions, other participation: 17.



# Sense and



From 'Le jardin des Sapphiques' (Viviane Gaudiot based on Octave Mirbeau's book and directed by Christian Gion).



From Nino Papatakis's latest film, 'Gloria Mundi' which suffered a new kind of censorship when it was premiered in Paris last year—a ban was set in two of the cinemas in which it was showing. It's about a young Algerian girl student who seeks the right of protest in a film made by her friend, an extremist revolutionary. It attacks power in every place and, in comparison, the films 'Z' and 'Lost Honour of Katharina Blum', as one French critic has said, 'were rather sheepish'. The beautiful Olga Karlatos plays the main role.



From 'Gloria Mundi' directed by Nino Papatakis whose first film, 'Les Abysses', made a big impact in student circles some years back.

# Censorship in FRANCE

CENSORSHIP REMAINS a problem no matter what country you examine but in France they seem to be working towards a more rational procedure. It was the French (on the censors at least) who realized that if pornographic sex was to be produced on an international scale it had to be a de luxe edition as basically explicit as any film from Hollywood in the Thirties—a kind of fulfillment of all man's (mainly) imagined sexual desires.

Imagination and style are the key words and, if nothing else, a French production directed by the Japanese director, Nagisa Oshima, *Empire of the Senses*, proves the point. Despite the fact that the producer declared to the London Festival audience that *Empire of the Senses* was a totally erotic film, in fact it rarely is erotic and it becomes obvious as the film went on that realism and eroticism are uncomfortably ingather. The one destroys the other.

Eroticism is something personal, born in the imagination and stimulated, not merely by naked bodies but by the situations, the support between two people and by a quality, dare which can appear to approve of any sexual act.

Films showing explicit sex are allowed to be seen in Paris although there has recently been a re-introduction of a total ban on a film—both for exhibition at home and abroad. Occasionally the latter crops up but rarely the former.

The film was Jean-François Dufy's *Exhibition 2* and there was actually some controversy about the decision but it cannot be denied that, despite some delays, French censorship has been reasonably broadminded with such films as *Empire of the Senses*, *Le Jardin des Supplices* and *Salo*—they have all been seen in Paris as *Barbare*, *Le Bébé à l'Horizon* & *0* and *Provocative Tales* which are still turned down by any other censor.

In fact, for breadth of taste, Paris takes some beating and the image of Paris as an intellectual, as well as a sexy, city is maintained in rather better style than London—certainly in terms of the cinema.

The Paris International Film Festival which was held for the second time last November and which unfortunately clashes with our own London event, was imaginative and wide-ranging as it could afford to be with much financial support.

"It is essential that professional people should see the best and most advanced works done in their medium", Monique Grand said in a recent interview. It might be a good idea if there was a Western congress of censors so that they might get together and see what each other are passing. →



From 'Le Bébé' shown in Paris but finding difficulties elsewhere.



Above: From 'Tango de la Perversité' directed by Pierre Claude Gardier, a straightforward sex film which found only title censorship when it reached here.

Left: Sienna Lane and Mathilde Courteau in Vadim's 'Charlotte, a young girl murdered' which has now been passed by the British censor (New Zealand).





From 'Phantom', (Oscarcello).



Speaking of the French cinema and in 1977 future Minister Georges Giscard, Secretary of State for Culture, said that the government would assist the cinema in the coming year but what was vital was a re-organisation of the industry which should come from within itself. 'At the moment costs are considerably more than receipts. France produced, in 1975, 239 films—more than the USA which did not produce as many as 200.'

'It's obvious that most films lose money—the disposal of the receipts is no longer in favour of the producer and the machine no longer works because the producers lose on their gigantic expenses. How many times do they work?'

'I believe the machine will stop altogether if there is no reform. At least a quarter of the films made in 1975 were first films—directors' work.'

'As far as the total banning of some and export of the film *Zadkine 2* is concerned the members of the Commission of Control suggested total banning and that is very rare. It was not merely for pornographic reasons but it was the sadness, and the degradation of a human being that repelled them. It is never pleasant to ban something usually.'

'France exists above all by its culture and that exists in the theatre, the cinema, music, dance, museums, libraries and our archaeological heritage which, incidentally, is in an alarming state.'

'It is a critical concept to talk of culture in terms of all the arts including the cinema. Too often they are separated and given different moral standards with perhaps only music and architecture escaping the attention of some Mrs Grundy or other and this can range from taking books off library shelves to local watch committees sitting in judgment.'

'The selfguards that these self-appointed censors require is always apparent in the promotion of the work. Did anyone in the audience that packed the National Film Theatre and the Odeon, Leicester Square, to see *Empire of theente* and *Pauline's Solo* know that they were going to see explicit sexual activities? Won't. But the reason these two performances were the most sought after in the London Film Festival?

From 'I am Available' (Oscarcello).



From 'Eternal' the film adaptation of 'Les Dix Mille Verges' currently being shown under the title of 'Eternal' (Antony Balch).



From Joel Schatzki's 'I am Available'.

# cinema in the



'Prometheus', directed by Kostas Feris.

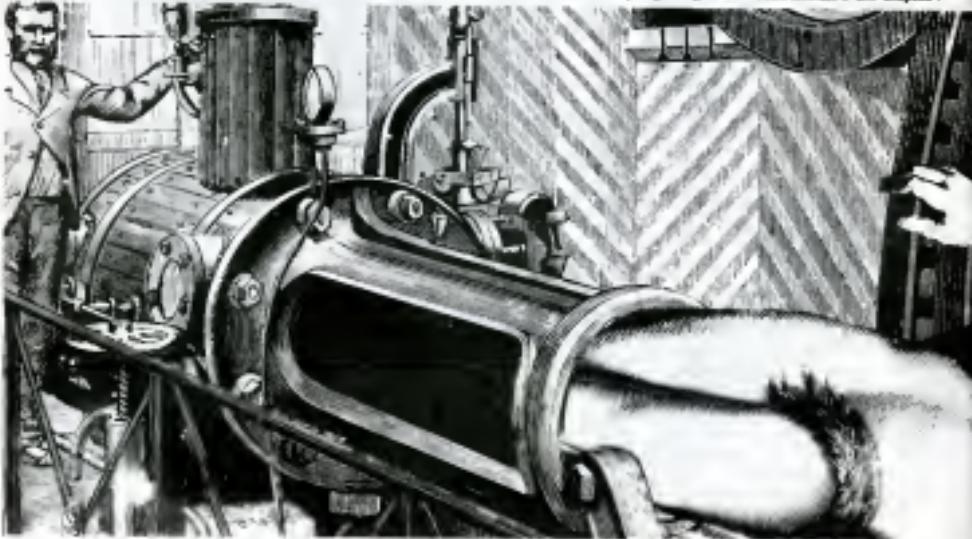
IT IS NOT surprising that the new Greek cinema to emerge in the last three years—'78 to '79—is strongly political. What is perhaps, surprising, in view of the difficulties experienced by the Greek cinema in the past decade, is the wealth of talent that is forthcoming.

As regards general administration of the industry the new State Greek Film Centre has begun its productive programmes but there is still some criticism from the Society of Greek Film makers who resent the government's arbitrary way of deciding whether to support or not to support certain projects and productions, and the fact that monetary support is given mainly to those films which do well abroad—which invariably means the sex films.

Fortunately the Thessaloniki national and international festivals are becoming increasingly important as a showcase and the monetary prizes are a great asset to an event where quality rather than commercial viability is all important.

Panayis Voulgaris is one of the most talented of the new directors. His first film *The Enslavement of Anna* won an award at Thessaloniki and his latest film *Mayes Bay* won the best film, best director and best acting awards at the Greek festival a few months ago. Based on Andonis Fragkatos'

A collage of 19th century engravings in Thanassis Rentzis's 'Bio-Graphia'.



# Sun

novel, *Plague*, it is the story of political prisoners and their guards on a barren Argive island, probably inspired by Vodigari's own enforced stay on Makronisos during the regime of the Colonels.

The island authorities try and set one half of the prisoners against the other in an effort to get the committed to reprim their beliefs. One prisoner is tortured and left for dead and when he subsequently turns up during some festivities he is disposed of. But his final brutal reward is that there is not just despair in the prison.

Vodigari has not made a documentary but a study of psychological violence and brutal as it has been conceived in a totalitarian State. A fine film to stand with *The Traveling Players*.

Mr. Kavoulakis is thirty seven and is recognized as one of the best cameramen in Greece. He worked on Vodigari's *Dance of the Goats* and *The Engagement of Anna* as well as Nikos Papanikolaou's *Colours of the Rockies* which won him the photography award at the Salzburg Festival 1974.

In 1975 Kavoulakis made *Witnesses*, a remarkable documentary using on-the-spot footage of Greek events over the past 15 years notably the struggle at the Polytechnic in 1973, the big anti-fascist demonstration in 1974 and the clashes between police and



From 'Bio-Graphia' which won the 3rd prize at the Thessaloniki Festival.





'Kapaghikeli', directed by Helen Voulgaraki.

Below: Six scenes from 'The Devil's Men', directed by Kostas Karayannidis.



demonstrators on July 1975. Karayannidis effectively attempts an examination of the role of the student movement today and its relationship with the people.

Nicos Panayiotopoulos's *Colours of the Rainbow* is one of the best of the new Greek avant-garde productions. Made in 1974 it is influenced by Godard and the new Artaudists and tells the story of a man's disappearance at sea while a blin crew is making a documentary. After the authorities drop the enquiry a minister continues to investigate the accident on his own as much to discover himself as the lost man.

Nikos Nikolaidis in *Endrice 84-2017* tries to combine the Greek myth with the contemporary violence of an authoritarian State. Endrice, symbol of woman, is a prisoner in a house (Hades) in a city under a dictatorship. She is expecting to be saved but the State authorities seem to be playing with her.

A lost lover—Orpheus—phones her after many years and wants to see her again. She accepts him with the hope that something may change but also with the fear of what that change may be. But Orpheus comes as a new death not as a liberator and Endrice is doomed to remain in Hell forever.

Another classical Greek text is used with some brilliance by Konstantinos Fassias in his *Proscenium record person singular*. Here it is the Arisophyan story interpreted on

symbolic, contemporary and political terms through folk dances, pop music and imaginative use of colour.

*Dervoftheris Thess* won a prize in 1975 at Thessaloniki with its title *Karagheiros* and much was expected of *Immaginaria* presented at the festival last year. Unfortunately the use of the Greek tragedy of *Antigone* set in 1400 BC on an Aegean island which is ruled by Bolsheviks, the Church and Army is not too closely linked up (as was obviously intended) with contemporary events and the impact is lost.

*Karagheiros* is directed and produced by Helen Vassilou who, in explaining the film to us says that 'it's a film essay on the Greek shadow theatre. Karagheiros being the main character. This popular art, now unfortunately in decline, is shown in relation to Greek history between 1860 and 1935.'

*Karagheiros* is a coming-of-age and a study of man's ability to survive no matter what the conditions and, on a wider field the film emphasises the Greek people's struggle against oppression by reference to writings and paintings of the period.

*Anti-Greco*, directed by Thanassis Retsos, won the third prize in the 1975 Thessaloniki festival and is another remarkable example of how young Greek directors are making political films but in a quite new and imaginative way. This film is based on a black-and-white album by the Catalan anti-Fascist Chano Chaler. Retsos uses colour and effectively shows the transformation of 'universal man' into 'industrial man' and the film is virtually an examination of the materialism of the post-romantic 19th century by means of newspaper cuttings of the period 1840-1960.

What is particularly remarkable is the demystification of myths achieved by the entirely use of gracious portraits, landscapes and flowers all used with a relentlessly effective lucidity.

Toros Pavlos made his first film, *For an Anxious Spring* two years ago and his second, *May*, was shown at last year's Thessaloniki festival. Both films deal with tobacco farmers and workers and *May* is concerned with a rural event, a strike that took place in 1936 and which was the first revolt of the working class in Greece—it inspired the Greek poet Yiannis Ritsos to write his famous poem *Erythros*.

The rushing impetus of the event which had the workers in charge of the city in three days is not easily achieved by Pavlos and the result of the strike like prelude to the Metaxa dictatorship is nowhere implied.

Lambros Lazaropoulos's *The Oliver Letter* won second prize at the 1976 Thessaloniki festival and is a documentary look at the changes in Athens seen by a worker who returns after a long absence.

*Cyprus*, a documentary on the tragedy of the island, won third prize at Thessaloniki last year. Directed by Thokla Krousi and Lambros Papadimitriou, it is an honest attempt to present the events which led up to the 1974 confrontation and the present ambiguous situation.

A scene from 'Erotic Odyssey' a new Greek sex film, a Michael Chiklis presentation released here by Amanda Films. A tough Greek tycoon is determined that his son produce an heir and on a quiet Aegean island arranges to persuade his daughter-in-law to have a child by a man more virile than his son.



Above: Anna Faniou and Savas Aiolis in a typical scene from the controversial Greek cinema which most often finds its way abroad earning for itself considerable government subsidies.



# THE NEW FRENCH CINEMA AND A VIEW OF CHILDHOOD



The difficulties of seduction— from "A nous les petites anglaises" directed by Michel Lang.



NO ONE HAS wanted to talk about more navel-gazing of the French cinema but there has been, without doubt, a recent surge of new young directors, mostly in their thirties, who have made quite personal films, one or two of which have not only been successful in France but abroad.

Jean-Charles Tardieu's *Coupe, Coupe* is one and now Michel Lang's *A nous les petites anglaises* is with us.

Lang began in the traditional way: assistant director and then short film maker—Anglaises is his first feature film—he has just made a second film, *Sur l'île cause de l'île bleue*, based on a novel by Claire Gollin—again about adolescence but from a girl's point of view.

Thus looking back to childhood is very popular with young directors but Lang, a Provencal Anglaise, has mixed nostalgia with comedy—much of it aimed at the British.

Two young schoolboys of a middle-class family have flunked their language exams—2 out of 20. Their punishment: no holidays at St. Tropez but the time to be spent studying the English language—in England.

English Class - French style - from 'A nous les petites anglaises'.



There's a crowd—from 'A nous les petites anglaises' (Fox-Frank).

The two boys act like two boys of any country on foreign soil—knowing, giving the air of being experienced, preoccupied with sex, a bit unscrupulous but, what the French call—sauvages et charmants.

Long rather overdoes the English family and the torsions but the two boys' adventures with the English way of life, unhampered by any parental control, are suspense enough and the first steps towards sexual experience have always been popular French screen material.

The cast: Alain—Jean Laurent, Jean-Pierre—Stephane Millet, Claude—Vernonique, Françoise—Sophie Barjac, Mireille—Brigitte Boller, Pierre—Michel Melki.

Other members of this 'therines' group are Serge Mouti, Frank Cressent, Jean-Louis Cornut, Edouard De Gregorio, Jean-François Attali, René Ferré, Bernard Blier and Madeline Hirschman-Clauzel.

Mouti (38) began making short films when he was twelve and left school to take it up professionally. He spent four years in Africa for an educational film unit then returned to Paris to go into TV where he soon became an important and often controversial (as in *Le jeu avec*) director.

His first feature film, *Nuit d'Or*, is a big coming-of-age melodrama. 'The content without a doubt is the continuation of the insemination,' he says. He plans to do a big political film soon exposing the mechanism of power as American and Italian film makers do.

Frank Cressent, like Mouti, is thirty. Born in Morocco he gained his first film experience at the film society at little University. His first film was *Solar values* (1972) and he subsequently made several shorts before *L'affiche rouge* (The Red Poster) which had had critical acclaim and won the Jean Vigo 1976 prize. Cressent is essentially political—'Art must liberate,' he says, 'we live in a society that wants to cut us round, historically and naturally speaking. What interests me is to find them.'

He is currently working on a script about Roland de Ressouze.

Jean-Louis Cornut (25) was a child with

Brenson, Denby and Godard and was in charge of production of eight Trafic films.

'My job as assistant taught me to make use of objects but it is most important to watch films in order to learn the trade. In our generation it is often the filmmakers who become the best film-makers. I think the greatest is Bergman.' He is busy on the adaptation of *Principe Highland's* novel, *Ce mal échange*, which will star Gérard Depardieu.

From 'Un Sac de Billes' directed by Jacques Duffez, a story of two small boys in France 1941, existing in a wilderness of uniforms, railways, guns and prison walls.





Ludwig and an actor friend against a boat scene for Wagner's opera 'Tristan and Isolde'.  
From Syberberg's 'Ludwig, Requiesca e Virgo Regis'.

# LUDWIG The Guilt and the Passion

HANS-JURGEN SYBERBERG TALKS ABOUT FILM AS MUSIC

WHEN I CALLED my film about Ludwig (1), 'Requiesca', I wasn't thinking of creating either an atmosphere or an epiphany, but of a rigorous and enclosed system of a style, or better, of an existence similar to the universal principles of music.

It was, in a sense, a declaration of war against the present forms of cinema dialogue and the 'boulevard' type cinema in the tradition of Hollywood and its satellites...

It was, also, a declaration of war against psychological clichés, against the system film against a particular philistinely endless list of shots and neverless shots against the metaphysics of the automobile and the gas, against the existence of open and closed doors, against the melodrama of crime and sex...

'Requiesca' did not mean a film made and ruled according to current taste, following a scenario, and then judged according to some ideology by connoisseurs and lapped up by

programmed spectators, according to precise rules. But neither does 'Requiesca' aspire to be a beautiful reconstruction of history or a history of an existence similar to the universal principles of music.

On the contrary, I wanted a language in the form of a monologue, in sections—one voice or a chorus, a score of words, silent, fixed static shots, a language of epic clarity, elevation, pallor and irony, dream and vision, a clear and precise overview, a system of associations and juxtapositions, and a composition within which nothing is left to chance, not props, costumes, music, sound effects, etc. Props are on equal terms with the actor, music is not simply an accompaniment, the editing determines the rhythm of the direction. The sound effects have the same values as the music, the movements of faces are followed with eyes, as are their pauses and their silences...

The chapters create strophes and a chronology. Associative chains closely link semantic

and visual groups. No details should remain isolated, nothing should seem an appearance, gesture or decoration. Everything must be signals which by their repetition are transformed into "leitmotives", characterising people, situations, the theme or the action. The play of harmonic variations in each shot with its simple function in the characterisation of the story and of the characters, begins...

The sound and image are controlled at each moment according to their parallel or contrasting movements, the editing becomes the cradle of the film, the shot sequence the bearing of its heart, the great aim is to renew the ears of the myth...

The film is the extension of life by other means and not its mirror or multiplier in favour of the masses.

Very aesthetic innovations that have taken place during the last fifty years in the traditional art disciplines can compare with

those that have taken place in that longest and most important art, the cinema.

The history of cinema started in a revolutionary fashion with Méliès, Griffith, Eisenstein—each one a genius—and the German expressionist cinema was, stylistically, a new universe from the beginning.

What occurred one in no way be compared with the history of other known arts—music, theatre, literature, painting, etc. What happened? Thus saw the birth of new worlds, not only well-made stories (as were told in former times in books and on plays), but worlds that were far removed from all known stories. A new universe, or better yet, the tool of this revolution was born with an irresistible carnival-like attraction for spectacle. The 20th century had just created its own epic poem.

This revolution, with its rapid change of perspectives through 'shot' sequence, must have been incomprehensible to theatre people who nevertheless already had the word, sound, actors, props, colour, light. Formerly, when an Opera director would have a musical interlude composed just to allow him to change his set, the film editor today, without ever having heard of Wagner, cuts and simply splices two scenes together. We suddenly have a flash-back, close-ups following long shots (the editor of *Prague* is unscrupulous); this is what the revolution is: being able to create and show new worlds.

Through the sequence of shots and through the manipulation of image and sound—separately and in relationship to each other—new possibilities for editing which remain unexplored to this day. A new way of thinking and feeling. ... Thanks to the rhythm of editing and the change of perspective, it is becoming possible to describe characters, situations and themes in a completely different way from that of the traditional arts. From now on the spectator can be made to think by other mechanisms and the author's point of view can be expressed through this technique or not at all.

What had happened to all the possibilities of technique and intelligence that Eisenstein used with such refinement (Potemkin) or patience and measure (Ivanov)? Hollywood film producers make their greatest and most faithful directors leave the editing room, thus compelling them as a safety measure, to write their scripts and shoot their films in a strict and definite manner according to 'direction' rules.

To the great satisfaction of the studios, "hollywood" cinema was born, easily consumable, easily sellable, and everything fell back into order. But formless is meant a counter-revolution which prevails to this day. It is wonderful to see with what banality, mediocrity and ignorance the shot sequence is laid out. Practically all as possibilities are systematically ignored. It is most often used to conceal one error or another, or to give some kind of semblance of continuity.... One can only regret this way of proceeding which has distorted the public's perception to such an extent that it is today totally impossible to understand a work such as "Grend".

Thus the cinema has become hardly any more than a means of transportation to inform the public or to sell easily consumable stories. It has become the cinema of bureaucrats and salesmen who feed off the rays of



Ludwig and friend against another operatic backdrop.



The music of Wagner leads on to later admiring of the composer. From 'Ludwig, Requiem for a Virgin King'.



The banque door plays just as an important part in Sjöberg's film as it does in Visconti's—but the former director gives it a more skeletal twist.

the "boulevard" theatre with an interchangeable disillusion. On the other hand there remains the wonderful chance to develop a cinema of fantastic and magical worlds, with its own rules, which in my view, should be closer to those of music than of the other arts produced in this day.

Mathematical principles of construction find their expression in different musical compositions such as the Rhapsody, chamber music, chorale, Aria, Sonata, Pavane, Rhapsody, Variation, Solo, Fugue, Counterpoint, Harmony, Rhythms and Rhythms. In the same way, in film, themes and signals have an inevitable alignment with the staggering of time, and vibrate from top to bottom. The beginning and the end correspond according to a mathematical inherent of overlappings of feeling and ideas that have taken an acoustic and visual form.

From all this it may be judged that *Ludwig Rhapsody for a Young King* is not a straightforward story of the life of King Ludwig II of Bavaria whose strange, tortured homosexuality, incestuous obsession with the music of Wagner, and his predilection for building fantastic, dreamlike castles in remote places of the land, eventually turned his government against him, causing his mysterious death by drowning.

Perhaps it will also be no surprise to learn that Syberberg knew nothing of either Ludwig II or of Wagner before being persuaded to make the film and he got the finance for it from TV as the general understanding that the resultant film would be something on the lines of Warhol's gay, semi-up-of-the-western *Lonesome Cowboys*.

But when these ideas were dispelled by Syberberg reading about the true background of Ludwig he then had to translate the truth into his artificial way of making a film. Not for him the A to Z narrative.

But what is fascinating in Syberberg's method is the use of subtle, intellectual memories from one's cultural sources, that are linked in an effective and relevant way to the basic truth under examination.

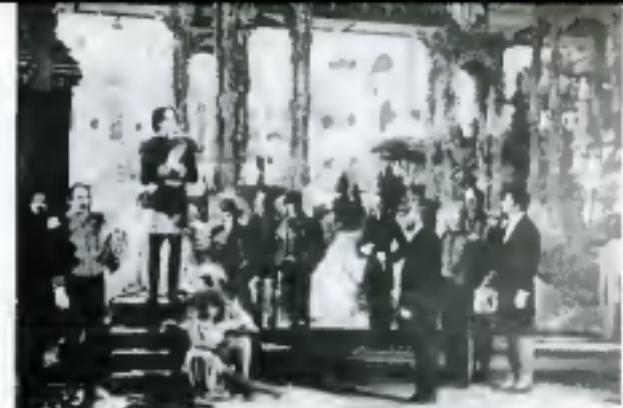
A chance discovery of a photograph showing Ludwig as a boy wearing a mustache and beard is used to provide a concept of the king's childhood. Lola Memes is both the Bavarian legend and Miss Olympia, heroine, scores from Wagner operas parallel episodes from Ludwig's life ending with the Liebestod from *Tannhäuser*.

As Syberberg says the film, by its different juxtapositioning of characters and events, makes the audience see history afresh coming ever closer, perhaps, in the truth.

In contrast, Vincent's Ludwig tells the historical truth while at the same time inserting it with the truths of the time as proposed by the comments of Ludwig's friends and servants. The film does not proceed in strict A to Z method and the coming is often complex although never bizarre.

Ludwig was a prisoner of birth and his times, as has been many a monarch since, and Viviana, naturally enough, brings in the stresses of Church and State, Sun and Gark that play their inevitable part in the tragedy.

In the opening of the film, Ludwig, at his coronation, loses the archbishop's ring with lips that have just downed a glass of Champagne, a symbolisation of the womb in the apple of a decadence that is finally to lose control and end in disaster.



The young Ludwig against a backdrop that suggests the banqueting splendor of the Bavarian court.



Syberberg parallels Ludwig and his male friends with the cycle groups of the stories as portrayed, for instance, in Anger's "Scorpio Rüstung".



Syberberg often creates the feeling of opulent majesty with very modest means. One wonders what Ken Russell would have done with this subject—one in which he was interested at one time.

# VISCONTI'S LUDWIG

THE SHOWING OF Visconti's *Ludwig* at the recent London Film Festival continued as that we've been four years waiting for it.

It was announced, however, that a distributor had taken the film and it is to be hoped that someone will take the d'Annunzio prize. *L'Amoureuse* thus bringing Visconti's career to its proper conclusion.

After three earlier films *Giulietta* (1942), *La Terra Trema* (1948) and *Orfano* (1951), Visconti, with *Senso* (1954), turned to his natural artistic and literary background.

I wanted to express the sentiments Freud expressed in *A Death in the Family* as a story of war and rebellion. *Senso* is a revolution— that's why it began in a theatre. I've always thought of *Strindberg*—I would have liked to have filmed *La Chiaroscuro del Pastore*—that was my ideal. If only *Senso* had been made in *Senso*—and if it had been edited as I wanted, it was really *Fabrice* at Waterloo. *Senso* was the model for the *Cleopatra* Segment.<sup>1</sup>

Visconti's natural affinity with, and nostalgia for, a past age of elegant costumes and manners against a banal, decrépiti domestic life has been film-making after *Il Gattopardo* with the exception of the literary and didactic *Le Dimore* (1962).

Eight years after *Orfeo* (1962) was post-second-world war but the romantic background was essentially period and, for the first time, music (Oscar Frank) plays a truly thematic role. *The Damned* (1969) is again a modern period but the trappings of Nazism give it a borgian element.

With *Death in Venice* Visconti began a final phase which, as one *status* critic has said, "affirmed the values of art in film".

But these last four films do not merely evoke a particular period or artistic predilection. They study questions of decadence, hypocrisy, gnosticism, regret, the generation gap and a society sick and in the process of disintegration.

"Some people have said I am decadent", Visconti said after *Death in Venice*. "I've a very favorable opinion of decadence as, for example, Thomas Mann had. I am imbued with this decadence. Mann is a decadent of Germanic culture, myself, of Italian culture. What has always interested me is the examination of a sick society."

The elderly and retired professor's presents in *Conversation Piece* were thought to be Visconti's own opinion of the younger generation, but Visconti knew that the rebellion of youth is always the same: only the violence and the methods (or not the age) change.

The mistake many people make is to confuse d'Annunzio with d'Annunzianism. Let us hope the latter will never be fashionable again, for it's dangerous with its themes of a superman—theatror that served Mussolini. *L'Amoureuse* is the story of disintegration, not only of a family but equally as well of a certain society, a certain Italy.<sup>2</sup>



The three illustrations on this page show Helmut Berger as Ludwig II in Visconti's film, "Ludwig". The three pictures show Ludwig in three stages of his career, as the young man, aware of himself, at his coronation; as a youngish man aware of the sexual conflicts within him and as a prematurely-old man, mourning for his appearance and certain of himself only with his specially selected male servants.



**COME PLAY WITH**



# ME

IN THE EARLY 1960's George Barnes Marks was probably the best-known British glamour photographer—his calendars were much prized wall items. Then he turned to film and was the first director to use the nude in productions other than broad naked camp oddities. They were all, needless to say, very big at the box-office.

Marks has always had a leaning towards comedy and in his new film, the first for many years, *Come Play with Me*, he uses the talents of many top comedians and the obvious attractions of some twenty fabulous girls who play 'nurses' at a health farm.

The film begins with a troupe of out-of-work strippers who, between jobs, move into Bostington Manor (a health farm run by Lady Bostington who happens to be the aunt of the manager of the surprise discotheque).

Business is bad down on the farm but when the girls decide to take over and provide a few extra service things take off.

Of course Lady Bostington, the villagers and the inevitable vicar, are all unaware of the true situation and the fun comes from keeping them from knowing and the sex from the highly partnerships girls who include Mary Millington, Sally Mandel, Anne Bergman, Sue Longhurst, Pat Askey and Nicola Austin.

Prominent among the star names are Alfie Bass, Irene Handl, Tommy Godfrey, Rita Webb, Norman Vaughan and Ronald Fraser.



# COME PLAY WITH ME

SOURCE: DEAN

"Come Play With Me"

A new Harrison Marks comedy.







Daniela Doris in 'Le Séminaire'.



Ivana Novak in 'Le Séminaire'.

# HEAVENLY HOLIDAY

THERE WAS CONSIDERABLE criticism in the Italian press early last year, after the close of Holy Year, about the way Church authorities had organised the masses to their own advantage and it was obvious that the theme offered made for the unusually unkind scepticism.

Gaetano Leon's new film *Le Séminaire* pokes fun at certain commercial aspects of the religious life and begins with the detection of a sixteen-year-old Daniela, who bears the distinguished name of Sangiovanni di San Marzano.

Trouble in Daniela has no time for western cultures but has turned to the East, wearing a sari and becoming a member of the Tibetan Anti-conscience movement.

Daniela's father, for all his distinguished music—a Marchese no less—is something of a fiddler (there's no music in the family) and he uses his many useful family contacts, some high up in the Church, to get by.

Unfortunately, Daniela is an unconventional girl with thumb-sucking ideas and when the gots into a spot of trouble—with her name!—to fresh the whole thing up she is

handed off to a seminary.

Well, it's not exactly a seminary in the sense of priests and holy studies. In fact it's subsidised by a wine company famous for its Uvaiano San Giuliano operation and it offers a fifteen days' spiritual repose at San Giuliano above Lake Garda to members of Christian families.

In fact the boys and girls who stay don't have a bad time—arguing among themselves, eating and sleeping in the same hotel.

The atmosphere is quite lively and the types are varied—the Gertrude, for instance, a German air pair girl working on a thesis about mysticism; next from the Pompéian period to the present day. And there's her younger sister, who is bisexual, bisexual.

The film, in fact, deals with seven stories about the unusual seminaries and its inmates Daniela and Sandra, Gertrude and Caputo, Maria Carla and Carlo Maria among others and the moral of the stories is always the same: cleanliness is cleanliness and dirt is dirt.



# SEE NAPLES — AND DIE

YUL BRYNNER is the star of a new Italian production *Cos' la Robba agli Occhi* (Fury in the Eyes) with Massimo Rusconi, Barbara Bouchet and Marisa Berenson.

Directed by Anthony Dawson it's the story of an Italian-American killer with a mission in Naples, and a young Neapolitan who, having been pushed onto the road of delinquency, wants to take up a criminal life—but on the highest level.

Peter Marconi is in Naples to liquidate a boss of the Neapolitan camorra who has stepped out of line. He has not been enthusiastic about the assignment but when he learns the victim is to be Giuseppe Gallo, with whom he has an old score to settle, he accepts.

Unfortunately Marconi has one defect—a nervous complaint of the eyes—which under stress his vision becomes clouded.

Perhaps for this reason he takes on the young Angelo as a pupil who initiates him to a night-club business, Army.

The three form a strange, affectionate relationship watched closely by the police inspector, Gamberale.

Marconi decides that Gallo will be killed on the night of San Silvestro and he gives Angelo the instructions. But he is still uncertain that the young man will be up to the killing.

His doubts prove well founded and, despite the trouble with his eyes, he takes over and is killed by Gallo's men.

Angelo has a sad decision to make.

**Barbara Bouchet in 'Cos' la Robba agli Occhi'.**

**Yul Brynner in 'Cos' la Robba agli Occhi'.**

# SUMMER OF



Annie Belle and Al Quire in 'Laurel'.

## Italian CINEMA

in  
the 70's

[as previously advertised]

72 EXCITING  
ILLUSTRATED PAGES,  
FEATURING THE LATEST  
TRENDS AND THE  
REMARKABLE FREEDOM  
OF ITALIAN FILMS  
SHOWING THE  
FASCINATING BEAUTY  
OF ITALIAN STARS



Only \$1.50  
per copy  
+ 15c POST INLAND  
SURFACE MAIL  
ABROAD 30c.  
EXTRA U.S.A. 52-55  
Int. 2nd class  
mail

Send money with order  
CPR BOOK SERVICE,  
Roding Trading Estate,  
London Road, Barking,  
Essex, IG1 8DU

IT'S NOT SURPRISING that the now celebrated authoress, Emmanuelle Arsan, should choose Italy in which to make her first film.

It was no Italian magazine [of] she first gave an interview concerning her famous novel *Emmanuelle* while still retaining her anonymity.

In this interview she broached one of the subjects with which she has been continually preoccupied and which is naturally the source of her first film, *Laurel*—the subject being the rejection of death and the affirmation of life.

"Emmanuelle was born," says Emmanuelle Arsan, "from the desire to live. I do not want to die. Yet one is already dying if one accepts living in a world that does not dare to break through the norms and beliefs that keep one from being happy."

"Here you noticed that most of men's laws forbid one to do something. One mustn't think certain thoughts, enjoy certain pleasures, relationships, feelings and passions are declared sinful. No one dares give these laws up. We deprive ourselves of our fulfillment because we are afraid to live."

"I am frightened too, but I fear that which deprives."

"Most men do not try very much to live. They organize and administer their lives in such a way that there is nothing more left than to wait for death. Men willingly seem to make of their lives a kind of delaying strategy of their future absence."

Mortals inflict death, that absolute evil for which there is no cure, on each other and on themselves in the mad belief that this ritual will support the insupportable reality of the world. Thus they kill hope, leaving in our hearts only the absolute after-taste of nothingness.

*Emmanuelle* was an attempt to overcome this nothingness, an attempt to make of life something as full as one can so that at the



# FORGETFULNESS

and one can leave it with love and regrets saying: 'I have taken as much as I could. I have not wasted a day. I have been happy.'

Love is about rebirth

An Italian ethnologist, Guatier (Domenico Gennaro) discusses a tribe called the Mero in a remote part of the Philippines. This tribe has a strange ritual every year at the dawn of the summer solstice; they forget all their past life and begin afresh with new names, new partners, new parents, new children to whom they will remain devoted—for a year.

Guatier returns to Manila to the Lance Institute for Pacific Studies where he is persuaded to take out a small party to examine the tribe more fully.

The expedition comprises a beautiful and provocative young girl, Louise (Annie Belle), the daughter of a Protestant priest who has reported Guatier's description of the tribe, a young film maker, Neelam (Al Checic), a young Thailand ethnologist, Myrine (Emanuelle Arsan) who is the friend of Guatier's wife, Rosalie (Michele Starch).

The expedition encounters many adventures but finally discovers the Mero tribe with strange results.

"What country better than Italy", Emanuelle Arsan said in a recent interview, "in which to make a film about beauty, love and liberty? What nation better than Italy has practised the cult of beauty? What people better than the Italians can prove that they know the price of liberty? And what courage they have shown through thirty centuries of war and examine in keeping their taste for life and happiness. If it isn't Italy that the love of making love can flourish, if it's not in a fair country that reason can dominate superstition, then I don't think that there's a chance of Emanuelle's dream ever becoming reality."

Annie Belle in a scene from 'Louise'.



Emanuelle Arsan and Michele Starch in 'Louise' (Fox-Rank).

Alexis Moncorgé (Jean Gabin) was an actor in spite of himself. The farm he bought in Normandy, his ceaseless joy, revealed the true man—the earthy, no-nonsense Gabin, who remembered his childhood in Merlet, a village on the Orne, and who remembered deciding then, while watching his father punctiliously rehearse in his room, that he would never become an actor like his father.

Ferdinand Moncorgé (who had taken the name of Gabin for his stage career) was not a great or famous player, but he was diligent and honest.

When his wife died and he was left (at the end of the First World War) with his fourteen-year-old son, Ferdinand Gabin took the boy with him to the Moulin Rouge to meet his friends and together they would make their way home in the early hours of the morning.

"I hated my father's job," Jean Gabin used to recall.

The young Jean used to go with his father to the theatre where he was playing and watched the men make up—"the women." It was a strange world, so little anything the boy from the country knew or felt at home in the theatre he was always enclosed.

Not very good at school he soon took a job as a cement maker and then worked at a foundry at Bernonnié on the Orne.

But his father sent him back to school until it was time to introduce him to the theatre—the Folies Bergère, in fact, where he became an extra—walking on or in the log scenes but with nothing to say.

His singing voice was not bad and he joined the chorus but when he had to stand in for one of the stars he made a mess of it and was sure that his theatrical career was over.

But his father's friends were kind and Jean was a pleasant goodlooking young man who dressed well.

Later he made a small personal success as a light actor and singer in the opera *Three Young Girls* and when this closed and he was offered a tour in South America he accepted.

Unfortunately he made little money out of it and, back in Paris, he began auditioning again. He attended one at the Moulin Rouge for a prospective singing tour.

He was heard by Mischa Seelé and instead of a tour Jean Gabin found himself at the Moulin Rouge in a revue opposite the famous star and with his friends from the Folies Bergère—Dandy in very funny comedy and Spadaro—in the cast. Among the boys were Georges Gomier and Jacques Pals. It was 1923.

When the Moulin Rouge became a Music Hall Gabin remained there as a singer in his own right but in 1926 he went to the *Beautés Parisiennes* playing an operetta, among them *Assoir Légit Biquier* in which he played with his father for the last time.

In 1929, when the new operetta at *Les Beautés Parisiennes* had no part for him, Gabin thought he might indulge in a holiday but his supervisor thought otherwise.

Talkies were coming in—big. Gabin was invited to make a test at the studios at Jeuville le Point. The young actor, just twenty-five, didn't think much of the test although he was intrigued with film making. Nevertheless he was given the part in a film adaptation of the operetta *Chacal* to observe at which he played opposite Gaby Basset, his former wife and with whom he remained good friends.

# GABIN THE

---

Intrinsically Gabin knew he was made for the cinema and never played on the stage again until 1949 when he created Henri Bernstein's *La Soif*.

Naturally enough his first film roles were light comedy: *Paris-Bagno* (1931), *Le Jour de l'Assassin*, *Les Guêpes de l'Élysée*, *Abus de Résas*—but in 1933 he met a director who had been making films since 1919—Jacques Tourneur.

With Tourneur, after a couple of little parts (*Mémoires Chaplin* and *Gulagash*), Gabin began to achieve the image that was to make him famous with films like *Le Boulanger* (1935), *La Belle Ensemble*, *Les Bas-Fonds* and *Peau de phoque* (1936). *Les Bas-Fonds* was directed by Jean Reutter and with this director Gabin made the classic *Le Grandes Brotteaux* (1937).

Gabin had now created the image of the good-looking, rough, working-class young man who had both sympathy and tenderness

Tourneur had emphasized the violence in the film and this was, for Gabin, a constant element in his work.

It was not until Caron and Gabin made *Quai des Brumes* (premiered in 1938) that this violence was heightened to tragedy and the expression "poetic reality" was coined.

As Bernard G. Lundy has said in his book on Caron: "With Tourneur, violence is natural and sets like a main impetus throughout the film; here it could say throughout his work." With Caron the violence is latent but contained. His characters think about their situation and try and control their reactions. It is only when a crisis leads them to a such act usually in despair that violence makes its next appearance. In *Quai des Brumes* there is only one act of violence—the murder with a brick. *Quai des Brumes* was a film masterpiece and was followed by yet another, *Le Jour de Léon*. They remain the crowning achievements of Gabin's "dequie-



Jean Gabin and Michèle Morgan in Caron's great film, 'Quai des Brumes' premiered in Paris in 1938.

# MAGNIFICENT

the hero' of the Thirties and virtually ended this phase of his career. For while *Le Bœuf Nomme* (1938), *Roumagnac* (1939-40), *Martin Roumagnac* (1946) *Au-Dela des Grilles* (1948) and (with Carné) *Le Silence du Port* (1949) are extensions of the 30's image by the time Carné's film was made Gabin had lost something of his youthful magnetism and was, in my view, made even livelier by his stage performance of *La Saxe*.

There were to be a few years of uncertainty before Gabin once more found his true new image that was to take him triumphantly on to the screen.

After achieving such an arduous success in 1939 the outbreak of the war in that year was particularly bad luck. He joined the French Navy and was given leave to finish *Roumagnac*. Refusing to work for the Germans when France was occupied he finally made his way, via Spain and Portugal, to Hollywood arriving in 1941.

"I really speak a word of English," he once explained. "And had to go to school for six months. But when I started in English it seemed to me that while it was me acting it was someone else talking. And talking English it seemed to me I didn't have the right gestures that went with the voice. I had the impression of no longer being what I wanted to remain—a Frenchman, with his way of life, his way of living, of eating, of dressing. I didn't please myself and I didn't please the Americans. An artist must remain natural. He must express something of his country to remain sincere. And to do that he must speak his own language." (An uncolored plea for subtlety and not dubbing Ed.)

Finally in 1940 he joined the Free French Navy in Algiers and then Leclerc's Division. He was awarded the Military Medal, the Croix de Guerre and (later) the Legion d'

## Honneur

If Carné had, as he has said, tried to show a warmer, jovial almost, Gabin in *Le Miroir du Port*, but without success, he succeeded in revealing a new Gabin in *Au-Dela des Grilles* as a boxer, too old to continue fighting but able to train young boxers and discover, perhaps a champion through whom he might realize his own ambitions.

With *Au-Dela des Grilles* (1944) and Jacques Becker's *Tu es chéri-pas au Gréoli* (1953) "Monsieur Gabin" as he was always called on the set, reinforced his hold on the French public whether he was playing elderly but accomplished gangsters, elderly bungling police, enraged Frenchmen as in *Traversée de Paris*.



Jean Gabin in 'Architecte à Clichard' (Architect in the Tramp) with two other great actors of the French cinema, the late Pierre Fresnay (left) and Noël Noël (being ousted).



The great French film actor knew the animals on his farm by name—this Normandy goat was much loved by Gabin and his wife, Dominique, whom he married in 1949. Of their three children Florence and Valérie work in the technical side of film-making and Mathieu breeds horses.



Jean Gabin in 'L'Affaire Domville', Claude Berriard-Albert's film version of an actual event that happened in the south of France.

Some of his best films in this later period include *French Can-Can* (1955), *Les Grandes Famille* (1959), *Architecte à Clichard* (1959), *Die Sage en Jivers* (1962) and *Méloïde en sous-sol* (1962).

Jean Gabin retired about two years ago to his farm in Normandy but returned to the screen for two further productions, the last being *The Mad Year*.

Following his death a special retrospective of 21 of his films was mounted at the Olympia in Paris under the title of "Gabin the Magnificent."

He remains a magnificent legend, of a young man caught up in the violence of despair and of an older man consumed for those caught upon the violence of frustration.



# **olivia pascal as VANESSA**



'VANESSA' A  
NEW REALM  
PRESENTATION.

IT SEEMED ALMOST too much to expect that the beautiful young actress who plays the title role in *Vanessa* could be as beautiful in the flesh as she appears in the film.

But the lovely, Music-hobby nineteen-year-old blonde, Olivia Pascal, is, if anything, more attractive, for her handsome, classic beauty is warmed by a natural friendliness and sense of humour that is quite captivating.

Olivia's father was a popular band-leader so it was obvious she would turn attractively to music and at first she



was enrolled at a theatrical school to learn drama, ballet and stage dancing.

At fourteen, being a serious young girl, Olivia went to high school and began to think about a career in medicine but theatre was in her blood and she joined a film production company.

With her looks it was a matter of time before a production executive saw her potential and she was cast for a lead role in the then current production of Lisa Films. Subsequently in the December of 1975 she starred in *Vanessa* in which her beautiful figure is

quite stunningly caught.

Since then she has appeared in the new *Tony Curtis 'Casanova'* film made in Venice and in a new German production, *The Frost is Ripe*.

She now has a two year contract with Lisa Films and, American distributors having shown marked interest, she has learned English in a remarkably short time.

Quiet and reserved Olivia nevertheless is no uninteresting type, she likes horse-riding and swimming as relaxations from her studies at a drama school that she is now attending.



# MAKING YOUR OWN

**THE LAST OF FOUR ARTICLES BY ROGER LAMBERT WHO IS CURRENTLY PREPARING A NEW FILM FOR THE DEPARTMENT OF TEACHING MEDIA AT SOUTHAMPTON UNIVERSITY.**

**Below:** Claudia Jackson gives Roger Lambert and Steve Bratt their 'I Want to be Famous' award at the NFT.   
**Bottom:** Courtney girl and Cameraman on 'I Want to be Famous'.

One thing often overlooked in amateur film making is the organisation of the project. Besides the financial control of the budget, the film has to be administered with great thoroughness.

First let us consider the problems in pre-production. Let us say the film is scheduled to be shot in two consecutive weeks in August 1977. The script will have been written by, about March, and an idea of locations, costume, props, will then be available. You should have, by this stage found your leading players and organised a "crew". In a fairly ambitious project you will need the following people to "crew" the film:

Lighting Cameraman  
Assistant Cameraman  
Production Manager  
Costume/Production Assistant  
Sound Recordist and Assistant  
Assistant Director  
and probably yourself as Director

If it is your personal project you must keep

as tight a control over it as possible. I like to shoot the whole film in a continuous period of time, which means usually choosing a holiday period and fixing dates which will suit everybody. Obviously your crew should be available all the time, and it's important to generate enthusiasm, because everybody is probably assuming you for little or no fee, and it may even be costing them money just to participate. I know a lot of people will just shoot at weekends, but this I do not like, because enthusiasm can be lost and you also find it's over a period of several months, that enthusiasm drops away pretty rapidly.

Year "A" presents a different problem, because many people will only be required on certain days, it is unfair to have people standing around waiting to do their "bit" for hours on seven days on end, so the first priority is the Production Schedule.

I take a large sheet of paper and draw columns for everyday of shooting and pencil the location, costume, and cast requirements for each day.

Example from "I Want To Be Famous" (1975).

## PRODUCTION SCHEDULE WEEK ONE

Friday August 15th

Available  
equipment and  
props, check  
through that all  
is working order  
7p.m. Final Prod  
Meeting (all crew)

Saturday 16th

Scene 6  
8.30a.m. Crew &  
Cast assemble  
Production basic  
9.00a.m. Location:  
Park  
Cast: Steve only  
costume No. 3  
off camera bed  
Flat interior  
just Steve. }

Sunday 17th

Scene 8  
9.00a.m.  
Location Park  
Bandstand Sq.  
Cast: Steve  
costume No. 2.  
Street (exterior) 20  
Keith Bravis band

Monday 18th

Scene 3  
9.00a.m.  
Location  
Interior Flat  
Cast: Steve  
costume No. 1.  
Andy (costume No. 3.)  
Mother



And so it continues for the two weeks shooting, allowing the last two days of shooting for retakes, with all the cast aware of the fact they may be needed, on these 2 days. These two spare days are essential, because bad weather might upset the schedule, or as on "Fame", a whole day's shooting was ruined because of a film stock fault in one batch of film. We urgently had to replace the whole batch of that particular number printed on the case. The company concerned will remain nameless but it does inevitably happen from time to time!

Having discussed the schedule with your cast to ensure that they are available on the appropriate dates the next task, and this would happen around April for an August shooting schedule, is to arrange for locations. We had a printed letter head for the film, with the title and the contact address and phone number (in this case North Staffordshire Polytechnic which was also the production base).

To give you an example of a problem, we needed to use a school. A letter was sent to the Area Education Officer and a date for a meeting was arranged. At the meeting the Education Officer told me he would like to have a copy of the script sent to him before agreeing in principle to allowing one of his schools to be used. The script was sent and a

# MOVIE

week or so later a reply was received agreeing to our request, but now the Head Teacher of the school we wished to use had to agree the script and I had to meet her to discuss it. Eventually permission was granted and they agreed to our dates.

Another problem we needed some guns to fire blanks, some rifles and sub-machine guns. I approached Misses Bailey's and Co (who were very co-operative) and they agreed to provide us with the guns we needed, and advised us we would need a firearms certificate and Home Office permission. In May I wrote to the Chief Constable who arranged for me to meet a very wary Police Inspector who took all the details (presumably to investigate everyone involved) and several weeks later they agreed to issue a certificate. I then had to approach the Home Office requesting permission. For possession of the machine guns (which are classed as restricted weapons).

Many weeks later, after a lot of chasing, the Home Office issued an official letter of confirmation to myself and the Chief Constable. We were then less than one week from the starting date. Bailey's had packed up the weapons ready to despatch on receipt of the certificate and Home Office authorisation. The police pulled out all the stops and the certificate arrived on Thursday, 2 days before 'shooting' was due to commence. The certificate was sent by my 'Red Star' to London and Bailey's released the weapons, which arrived by Seacat van on the Friday (Saturday we started shooting).

Just two examples which must surely indicate that everything must be planned well ahead. Besides yourself, you will have 'appointed' a production manager. It is his job to ensure that many things (like the examples quoted) actually happen, and it is also he who is responsible for ensuring that everything and everybody is in the right place at the right time, during shooting. From April on we had a full production meeting of the cast and the crew once a month, where every aspect of the production was discussed and decisions about individual responsibilities were made. A good example: 'props'. We needed furniture, table lamps, curtains, school books etc etc. Everybody took a responsibility to obtain 'properties' and the Production Manager co-ordinated the whole effort. At each meeting, it was checked to see that what people had said they would get, would actually be available on the correct dates.

As the production drew closer, meetings became fortnightly and during the last week, every other day to finalise arrangements. You will also see from the 'schedule' a costume number against the names of the leading members of the cast. You will also see the film was shot 'out of order' (this is a common occurrence in film making). The cast were sent a list of costumes, in young Steve's case there were 4 different ones and he had on this list what each costume number represented e.g. Costume 1—Blue cord jeans, Blue cord jacket, red tee-shirt, grey t-shirt. Then against the shooting dates was the 'number' of each costume he needed on a



particular day. This was because of continuity, but it was always checked against the list by the continuity girl. She made notes on every take during shooting, in great detail which was vital for reference in the case of retakes on a later date, and also for use during editing of the film.

By being very enthusiastic and dedicated to your project and by being helpful and co-operative with your crew and cast the film's production will run fairly smoothly. We had our problems of course, such as only one soldier passed up when we needed three.

Quickly we dressed Steve's real father and a willing and appropriate looking man (who was watching the shooting) into army uniforms and we were able to shoot the scene very effectively.

A degree of resourcefulness, the ability to gently 'hassle' for what you want eventually pays its own rewards, and you finish with a film that though it will have some faults as an overall production, is still something which will satisfy you personally and give a lot of satisfaction to all those who took part.

## GOOD SHOOTING

Above: Hand-held camera for low shot. Below: Water borne camera for Tony Richardson's "Joseph Andrews".





# The comic bark of the UNDERDOG

IN THE FILMS OF LINA WERTMÜLLER

A DIRECTOR who has not yet been duly recognised in this country by at least the fact of having her films released here is Lina Wertmüller. Her first film, *J. Basilewitsch* (The Bourgeois) made in 1963, was, in fact, shown here, but this has proved to be the least typical of her nine films although a very fine work, a lair in the vein of Fellini's *La Dolce Vita* transferred to the more barren areas of film.

It is not surprising that the Americans, and one supposes, the large Italian population there, have taken Miss Wertmüller to their hearts, for she is essentially Italian both in her approach to politics and comedy.

Born in Rome 48 years ago into an upper middle class family, Lina Wertmüller quickly became interested in the theatre and studied acting and wrote on tour and began to write and direct plays.

In 1961 Fellini chose her to be his assisting director on *8½* and the same year she made her debut as a film director.

Her next three films, *Let's Fall Apart* (1965), *Run the Mosquito* (1966) and *Our Father*, the Mosquito (1971) virtually established her style and area of action: a mixture of political and sexual satire, with an average man, overcoat, pipe-smoking, much talent but with plenty of spleen, caught up in sexual and social situations of typical Italian bourgeoisie.

With *More wie Menschen wosollen in Hause* (1975) Lina Wertmüller reached an international audience. It continued the team

of Giacomo Guastini and the then little known Marcellino Milato, and was a very funny and witty comedy of a factory worker founded by the government and the Mafia for housing voted for the wrong candidate.

He leaves town in a hurry to take up with a young Communist girl with whom he settles down but who finally leaves him taking with her their son.

Giacomo Guastini has become, in fact, for Wertmüller, what Santi became for the early Fellini. His Italian charm and perspicacity are beautifully used by Wertmüller by involving them not merely in the game of sex but in the games of Italian life-and-death which has its own national roles.

In *Love and Anarchy: Sleep Away* by a teenage deserter on an Aztec Airbase (1974) and *Pasquale's Seven Diseases* (1976) Giannini creates a figure comparable to Santi's remarkable performances in the 50's.

*Love and Anarchy* is the lament with the actor as a world-be-at-anxious-and-annxious but whose identifier is weakened by his fancy for a prostitute. *Sleep Away*—in a kind of pernicious society version of *The Admirable Crichton* and is more emotionally involved, a

tragedy which is intended to *Persuade Seven Brothers* which, while still showing Giannini up against the Establishment, brings in more universal social criticism.

*Pasquale* (Giancitti) kills a man for playing around with his wife. Arrested, he pleads first insanity and then volunteers for the army but the Armed Forces are unbearable and he deserts only to end up in a German prison-of-war camp.

His dilemma, as always, is how to survive. Play up to the tough camp guard—a woman-war-etc. He decides that survival at any cost is the better choice. But it is some thing to will have to live with for the rest of his life.

In compromise acceptable in certain circumstances?

Is there such a thing as absolute integrity that can be knotted into the framework of survival?

One thing Wertmüller rather tends to play down—fear. Fear in its general state, not the fear inherent in comedy situations. But you can't have everything—even with Chaplin, a film artist with whom Wertmüller has often been compared.



SCENES FROM 'PASQUALINO SEVEN BEAUTIES'



Mariangela Melato in 'Midi the Metalworker'.



# THE LOST HONOUR of KATHARINA BLUM

THE GREAT THING about first, Heinrich Böll's novel, *The Lost Honour of Katharina Blum*, and second, Volker Schlöndorff's film of that novel is that it embodies, not a political protest, but a social protest, with a first-rate dramatic assay.

On the fact of it the protest might seem to be siding with lawbreakers but in fact it is a legal cause for social rights, a claim not to be put aside by an hysterical press.

On December 22nd 1971, there was a bank robbery in Kitzingen in which a policeman was killed. While the police were still gathering evidence a national newspaper hinted the crime. Ignoring the pre-trial assumption of innocence, the newspaper, one day after the crime, ran a headline: "Bauter Mordkod kontinuierlich killing". There followed, in the German press, something of an hysterical whirlwind.

Most German liberals were dismayed at this mess and in an article published in *Der Spiegel*, Heinrich Böll, one of Germany's most distinguished writers, pleaded for clemency and a frank, honest, impartial reflection. For his pains Böll was called "a latter day Goethe" and a communist sympathizer.

Böll was then able to appraise what it was like to be subjected to a flood of accusations, insults, abuse, slander and threats. Day and night telephone calls brought him obnoxious anonymous letters threatening him. Police, with machine-guns surrounded his home, apparently looking for harboured members of the notorious Blader-Meinhold gang.

Shortly after, Böll was asked by a Swiss interviewer if he intended to use this experience in his writings. "No," replied Böll, "but it is possible that one or the other of these experiences might be transformed and used as a means of revenge. But as author I like to have revenge once in a while."

The book, *The Lost Honour of Katharina Blum*, was an immediate best-seller and it was not surprising that Schlöndorff, when given a pre-publication copy, wanted to film it.

It is the story of a girl who, one day, befriends a young man.

The following morning the police come and make a rough search of her room—the young man is apparently a deserter and politically suspect. Suspicion immediately falls on the girl as being an accomplice and sharing the same political beliefs.

She is cruelly interrogated and the press begins a campaign of vilification—a reporter



Katharina Blum's flat is searched.



A newspaper reporter visits Katharina's mother to try and get a story. From Volker Schlöndorff's 'The Lost Honour of Katharina Blum' (Contemporary).

even visits the girl's mother when she is in hospital trying to get a story. Anything for a story.

In the end the girl invites the journalist to her room to give him her story the end of which will be the shooting of the reporter.

The role of Katharina is played by thirty-four year-old Berlin born, Margarete von Trotta who has played in several films of the New German Cinema.

She wrote the script of *The Sudden Silence of the Poor People of Konchack Free Woman*, *The Lost Honour of Katharina Blum* (she also co-directed) and *Crash de Gode*—all films directed by Schlöndorff.

Schlöndorff's latest film, *Crash de Gode*, which was well received at festival last year, will also be clearly distributed by Contemporary Pictures who are releasing very soon *The Lost Honour of Katharina Blum*.

# NETWORK



Network newscaster Howard Beale (Peter Finch) becomes a mad prophet, which makes his TV ratings soar. From MGM's "Network". United Artists Release.



TV executive Diana Christensen (Faye Dunaway) discusses the forthcoming year's programming with her staff and plots to get the major audience share. From "Network", directed by Sidney Lumet.



NETWORK, written by Paddy Chayefsky and directed by Sidney Lumet stars Faye Dunaway, William Holden, Peter Finch and Robert Duvall and is distributed by United Artists.

The story concerns the conversion of a highly esteemed but failing news anchorman into the biggest hit show on television. It reveals the rarely seen machinery of network TV in a series of events, some of them outrageously funny and others horrifying in their social implications. The corruption of honest news, the sensationalizing of the entertainment programming, the pressures of personal ambition, the power struggles behind the cameras build the story to its powerful climax. The story hasn't happened yet, but it could by next week.

The story concerns the conversion of a highly esteemed but failing news anchorman into the biggest hit show on television. It reveals the rarely seen machinery of network TV in a series of events, some of them outrageously funny and others horrifying in their social implications. The corruption of honest news, the sensationalizing of the entertainment programming, the pressures of personal ambition, the power struggles behind the cameras build the story to its powerful climax. The story hasn't happened yet, but it could by next week.

Howard Beale shocks viewers by making his own rebroadcast broadcast. The show is live and Schuman doesn't have it stopped. Beale accepts Schuman's resignation Diana Christensen (FAYE DUNAWAY) programming chief, wants to exploit Howard Beale and give him his own show on her division as she feels it will boost their ratings. She is right. Simultaneously she hires a professional Commentator, Lauren Hobbs (MARLENE WARFIELD), to help assemble a documentary show with the assistance of urban guerrilla terrorist Great Ahmed Khan (ARTHUR BURGESS). The idea springs from Hobbs' bank raid, in which kidnapped heiress Mary Ann Gilford (KATHY CROWKE) participated (a la Patty Hearst).

Both shows earn share. Viewers are bored. Ratings drop. The revolutionaries, network executives and their respective lawyers scream at each other over syndication fees and overhead charges. Howard Beale's evangelic appeal to the frustrations of the viewing public in time interfere with Jensen's stock market merger plan.

Beale is summoned to Jensen's office. He is angry and tells Beale what he should talk about for future shows.

The public is still uninterested as the stories he discusses are not sensational enough. Diana Christensen argues that ratings will drop even further if Howard Beale remains. Jensen wants Beale off the air. There's only one solution—kill Beale on the air, as a lead-in to the revolutionaries show...

Conversation checks great programming executive Diana Christensen whose daring ideas elevate the network to No. 1 in the TV ratings game. From "Network", a hard, fascinating look behind the scenes of TV.

# THE FRENCH SCENE

IN CLAUDE LELOUCH'S new film, *Si c'est à refaire*, Catherine Deneuve plays an attractive woman of thirty-five who, after fifteen years in jail, has to reinvent herself. Those fifteen years have sharpened her taste for living, her need for revenge, her desire to have a real man at her side. The only link between those fifteen dead years and her return to life is her son Simon whom she had in prison. Not an ancestor but a wisely dressed link with the future.

First she has to tell Simon, at the risk of losing him, about her difficult past, and then she has to adapt herself in a society in which during those fifteen years, women and their world have changed and the private male dimension is in perpetual currency.

Catherine, and her constant companion Sarah (Anouch Aïmée), have discovered that friendship and generosity can exist amongst women. The film is the story of these two friends.

*Si c'est à refaire* is Lelouch's twentieth film this year. *Le progrès de l'Homme* was released in 1980. He is currently busy on *Jasus* and *Ant* made in America and starring James Caan and Genevieve Bujold.

VICTOR LANOUX and Andréa Perrelli are the stars of Bruno Gauthier's *Postmorgue*, a film that recalls *Le Serment* and *La Mephisto*.

At the age of twenty, Jerome faces Maria, his uncle's maid, to satisfy his every whim. Five years later his uncle dies and leaves his money to Maria. There is only one way Jerome can get his hands on the money and that is by getting her to marry him. What he knows is that basically she loves him. What he doesn't know is that this love is fed on hate.

Before marrying Mrs Maria wants her own back and Jerome, in turn, has to play the servant and suffer all the humiliations she imposes.

Jerome accepts the situation, at first for the money (and he is certain he can win this battle), then, later, out of pity. But nothing can save Maria from her own contradictory nature and when she finally allows Jerome into her bed, she kills herself.

Marie-José and Jean-Claude Bony are the stars of Philippe de Broca's new film, *Jules et Jim* (1980). A crazy comedy to deal with a young woman who accidentally kills her husband. A banker witnesses the drama and by remaining silent becomes an accomplice after the fact and becomes involved in a number of other disasters. But all ends well for the ruined banker and the irreconcilable Julie.

Brigitte Fossey has starred in three films during the past six months. In Beyoncé Lang's *Les enfants du plaisir* she is a young married woman whose brother (Lion Causil) is a drunk with a childhood hang-up. She tries to bring him back into the family circle but he rejects her.

After this film she went to Provence to play in Tarcisio Sile's *Une page blanche* in which a Paris family takes over a small village with consequent trouble with the villagers.

Third—a role in Truffaut's *The man who loved women too much*.



Anouch Aïmée and Catherine Deneuve in 'Si c'est à refaire'.

Gérard Blain, whose last film, *On refait le monde* was chosen to represent France at Cannes last year, is working on a new film with Michel Perré. Called *Chez-à-pas* it's about a dental surgeon of 50 who, in search of his salad days, draws up a kind of balance sheet of his past. Blain has also recently starred in *Qui a tué Wim Wenders?* a remake.

*Serge Rostaing* will be the film of my life, Alain Joffé told us. It is based on the novel Fernand Pouillon wrote while in prison. Set in the Middle Ages it is about an architect who plans to build a Cluny Abbey with just the sole permission of the Count of Provence and unknown to the political and financial powers of the time. It will be the story of a building operation and is due to be shot this summer in Thamnol Abbey and the neighbourhood of Arles. Fernand Pouillon, himself an architect, will work on the film adaptation.



Catherine Deneuve in Lelouch's new film, 'Si c'est à refaire'.

French animator, Jean Imago, is working on a feature-length cartoon, *The Fantastic Adventures of Baron de Croc*. Rococo 18th century decor gives Imago plenty of scope for his imagination. Michel Legrand is due to write the score and songs for the film.

Peter Fonda is also thinking about a fall-

From 'Corps Brûlant' a new French film on the eternal Gothic theme of young boy on holiday with his girl meets an older woman. The film is directed by Bert Card.





# FILM SCENE CURRENT & COMING

## INSERTS

Hollywood, 1934. Though the vast dream machinery of Hollywood has shifted gears to keep ahead of the latest show-biz sensation—Talking Pictures—there is still one discarded genre at work exploring the dramatic poetry of the silent screen. The Boy Wonder (RICHARD DREYFUSS), once starry figure of a bygone era when innocents strayed from tree and Shasta-Bearcats jammed the parking lot of the Brown Derby. But hard times have belittled our hero. He has been reduced in making parapraphetic films. When once he was the youthful king of Hollywood, he now receives a meagre stipend from Big Mac (BOB HOSKINS), his bootlegger employer turned producer. When once he worked alongside Von Stroheim, Pickford and Fairbanks, he now finds himself directing Harlene (VERONICA CARTWRIGHT), a fading starlet, and Rex (STEPHEN DAVIS), a handsome opportunist.

As Boy Wonder finishes shooting a sequence, Big Mac arrives to show off his little enterprise to Candy Cane (JESSICA HARPER), his extremely saucy future and aspiring actress.

While they are visiting, Harlene, in a festive mood, administered herself a lethal dose of drugs. Packed by the very thought that an extroversion of her status should be associated with scandal, Big Mac exhibits Rex's skill at disposing of the body.

### sexy sounds cassettes

with Music, packaged in cases with labels.  
Only £2.95 each. Post Free.

CT1: *Stolen and the Hello Angels*. Stolen and friend Bambi meet some kinky leather boys and lesbians (available in their 10th anniversary).

CT2: *Revolutions from a girl's dream*.

CT3: *Sandy's adventures* is a tube trois black out and with a back-stage grotto out.

CT4: *Transvestite*.

CT5: *Stories of Faang Hill*.

CT6: *Tropic Oceans! Sex Guide*. Send for fulllist.  
Available from:  
Modern Distribution Ltd.,  
Unit 3, Herford Road,  
Barking, Essex.

It is while they are gone that the Boy Wonder and Candy become involved in a heated personal encounter. He explains to her that, in order to finish the film, he must shoot a series of inserts—or close-ups—to be spliced into the main section of the film. As one of the actors is dead and the other not disposing of her body, he must find substitutes. Candy volunteers. She wants to become an actress and is willing to trade her charms for the knowledge the once famous genius has locked in his head.

He talks her into a variety of acts. She, in turn, begins to fascinate him, and he slowly falls in love with her. She begins to drag him into the film, and his dignity grows more ruffled at her rampaging behaviour. She was not the profane innocent he had imagined, and as the tables are turned, he finds himself engaged in a real psychodrama.

★ ★ ★

The new Dino De Laurentiis production of *King Kong* directed by John Goodman, revises, not so much the legend of King Kong as the legend of the old Hollywood with its carefully structured sound-emphasized climaxes. Technical know-how, a seemingly bottomless dollar well and dialogue sometimes as steep as you'll get anywhere.

Nevertheless it's a good example of brash movie making with some incredible sequences achieved by almost unimaginable means and the final one is best of all, when Kong runs amok to claim an unforgettable shot.

It made us turn again to John Boorman's book *Movie Magic* published a couple of years ago by Macmillan and James (23/98). This deals in a well illustrated and diagrammed presentation, with special effects, from the primitive to the future of video-tape on film. It goes well with the new *Kong*.



Above: Richard Dreyfuss as Boy Wonder and Veronica Cartwright as Harlene in "Inserts", directed by John Byrne (Delta Art).

Right: Another scene from "Inserts" directed by John Byrne.

Below: Penny Spencer in "Under the Doctor" (Alpha Photo).





Penny Spencer as Madeline has had an unfortunate experience as a young girl, but, under Doctor Boyd's instructions, facilitates her own cure for her hang-up. From Gerry Posner's "Under the Doctor", a comedy in which Doctor Boyd (Barry Evans) manages to persuade his female patients to discuss their sexual hang-ups in order to cure them. It gets him into quite a bit of fantasizing—and trouble.



and from their ranks hundreds chosen for special roles awarded them after being tested in costume and makeup and in sound on video-tape. Older, mature people and children and the monsters and freaks Tibbles and Caligari delighted to have around them, were similarly cast.

Even candidates for the press. Arab station liaison, who in a real moment Caligari appointed a Senator of Bone were thus auditioned, and their height, gait and temperament recorded on tape.

There are other animals in "Gore Vidal's Caligari"—oxes, sheep, dogs, cats, pigs, elephants, monkeys, goats—and rare specimens of lions, leopards and hunting lemons.

How to insure the privacy of the immensely detailed work in all departments of such a vast enterprise and at the same time protect irreplaceable wild animals and priceless statues, some borrowed under guard from Italy's key museums?

Executive producer Jack H. Silverman came up with a solution. The entire Dear Film Studios of Bone have been a closed set to journalists and photographers, to friends and family of all concerned. Everyone—but everyone—from star to plasterer, including reclusive historian, lawyer, agent, accountant, secretary, seamstress, chauffeur, valet or volunteer "gofer", carries at all times an identity card with his or her photo attached, instantly producible to special guards at the entrance to the studio, to officials to staging theatres, to workshops—

\*\*\*

# Texture of Time

**THE MIXING** of the past with the present is no new thing although Angelopoulos' *The Travelling Players* had some new ideas in this field. They were in fact anticipated by Michel Brach in his *Les Vélos du Bal* which unfortunately has taken a couple of years or so to reach our screens. In this, the narrative texture is made more complex, not only by the fact that the story is auto-biographical but that Brach's own son plays Brach himself as a boy and that Brach's own wife (Marie-Josée Nat) plays (according to the period of the story) Brach's mother and then his wife.

"One day when I was a boy at school," Brach says, "a friend asked me: 'Are you a Jew?'"

"I don't know."

"Back home I asked my mother about it and the following day I suddenly tapped my friend on the shoulder: 'You, I'm a Jew.' And I got a punch on the nose."

This story is retold in *Les Vélos du Bal* directed by Michel Brach who continues:

I didn't want to be both producer and director for a film of this importance but I couldn't find a producer. The story of a Jewish boy during the war—it wouldn't interest anyone they said. Make a book of it, you could win the Goncourt. A child as a hero—it's not a good idea. And if it takes place in 1939? The past has gone. And no stars—no film. And who—where do you have sex? And killing—how many killings have you got? They don't die? Then what is there of interest? You must understand that a Jew isn't very commercial. A decent Jew just passable, but nothing Jew—impossible.

But I had developed since my first film, a quiet thriller, *On a mauvais pas de Dommartin* and I was keen to film this

development. In *Vélos du Bal* I have mixed up the present time. I have shot it in a black and white reportage style. My own recollections I have shot in colour. Where the decor is seen through the eyes of a child they appear greater than they really are for the dimension of memory in babies.

Childhood is the distance between how one lived and how one believed one lived. Memories are transposed elements. I have tried to be faithful to the things that struck me as a child—the people around me change suddenly in intensity in the general incoherence of growing up.

The film is about a director called Michel Brach who tries to persuade a producer to let him direct *Les Vélos du Bal*. The producer says it would be ridiculous for Brach to play himself if not Brach gets his best friend, Jean-Louis Trintignant, to play in the film with Brach's wife Marie-Josée Nat and their son David.

And then, without stopping, by a chance encounter, by something like three moments of his childhood come back to Brach and those are the substance of *Vélos*. Then, gradually, is the dream film where David plays the role of Michel as a boy and Marie-Josée Nat becomes his mother and the two narrators interviewing.

"What interests me above everything else—more than the reconstitution of history—is the real emotion that was between the boy and his mother. The apparent rapport between the sequences of the past and present is not a slice of life but more a reflection on things people."

The story is basically that of a harassed Jewish family in Occupied Paris and their final escape over the borders into Switzerland.



The mother of the Jewish family (Marie-Josée Nat) in occupied Paris is questioned by a French collaborator.



Above: From "Vélos du Bal".



In an unusual scene, Trintignant, as Michel Brach, remembers a walk in Paris with his grandfather when he was a boy. From "Les Vélos du Bal".



The editor thanks Michel Beaufre taken to a referee and during the preparation of this paper.

# CONTINENTAL FILM REVIEW

## FREE CLASSIFIED ADVERTISEMENTS

For a limited period we are offering readers the service entirely FREE. If you have equipment, books, films, etc. for sale complete the coupon below and post it to reach us by the first Friday in the month. This offer is open to everybody. The editor reserves the right to reject or amend unsuitable copy. Space is limited so post the coupon today.

## FREE classified

Advertising is free if you sign this form.

Source: 2010 U.S. Census Bureau, American Community Survey, 2009.

#### REFLING TO ADVERTISEMENTS

name the PAs who no other assignments continue to hold by their names for

minimum sentence in a probation term imposed for the same offense than the Probation Committee of the same bank, except in all cases, Criminal, if these conditions are not available from the Assistant Comptroller.

## **Free Classified**

Film and Theatre Books. Magazines and material in exchange. Or will buy. Derek Langford, 1 Melbourne Place, BRADFORD, W. Yorks. BD9 0HZ.

Selling Name: Feature Film collection  
SEA for Test. Also selling bulk quantities of 16 & 35mm. Morris Electro  
Inc. 3202 Delaware Drive, Cleveland  
Hts., Ohio 44106 U.S.A.

YOUR OLD  
CAMERA  
ULD BE WORTH  
MONEY

For our FREE Valuation and  
CASH OFFER contact:  
VINTAGE CAMERAS LTD. at

无刷直流无刷马达

OLD PHOTOGRAPH ALBUM, BOSTON AND  
SEASIDE VACATION, 1902-1912

→ Report for each witness from enlarged  
photograph of witness and all photographs made  
from this witness. Will be held from 10:15 to 12:00 noon.

• Стартове від 1000 гривень (від залізничного відділу) від Залізничного  
Банку України, 100 мікр. Київськ. вул., будинок 14  
Телефон: (044) 554-54-55



# FLM SCENE CURRENT & COMING



Lively scene from 'When Girls Make Love'  
(Tigon-Gaepan presentation).



Olivia Hussey as Vanessa and Vicki Zeeh as Jackie in 'Fame' (New Regency).



From 'Sex Life in a Woman's Prism' (Grand National Film).



TERENCE STAMP  
CORINNE CLERY  
in

# FADE OUT

Directed by  
German  
Lorente

Europex  
Paris